



GCE A LEVEL

1650U30-1 – 1656U30-1



S24-1650U30-1

**This paper and film clip must not be released
to candidates or teachers until 1 FEBRUARY 2024**

ART AND DESIGN – A2 unit 3 Externally Set Assignment

Externally set, assessed by the centre and externally moderated

PREPARATORY PERIOD

The start and finish dates of the preparatory period are to be determined by the centre. The centre **must** take into account the scheduling of the 15 hours sustained focus work and the **31 May** deadline date for the electronic submission of internally assessed marks to WJEC.

SUSTAINED FOCUS WORK (15 hours under examination conditions)

Sessions **must** be recorded by the centre and work produced during the 15-hour period **must** be clearly identified in the submission as outcome(s).

ADDITIONAL MATERIALS

- Appropriate art, craft and design materials.
- Film clip (for **Assignment 1**) will be available to be downloaded from the WJEC secure website by the Examinations Officer from **1 February 2024**.

COMPULSORY DOCUMENTS (AVAILABLE ONLINE)

- Unit 3 Externally Set Assignment 'Authentication Document' **must** be completed and signed by the candidate and teacher to verify that the candidate has submitted entirely their own work.
- Unit 3 Externally Set Assignment 'Learner Statement' **must** be completed by the candidate.

INSTRUCTIONS TO CANDIDATES

- This paper contains **12** possible assignments. **Choose ONE Assignment only.**
- There are **6** pages of visual stimuli and **6** written stimuli which cover the following titles:
 Art, Craft & Design
 Fine Art
 Critical & Contextual Studies
 Textile Design
 Graphic Communication
 3D Design
 Photography.
- If your title is Art, Craft and Design, you may work in any discipline(s) associated with any title(s).
- If your title is **not** Art, Craft and Design, you **must** work in the discipline related to your title. For example, if you are entered for Textile Design, you should work predominantly through the medium/discipline of Textiles.
- If your work is mainly digital, for example in Graphic Design or Photography, **you are reminded that you must** provide clear evidence of creative thinking through every significant stage of the development process.
- If you are entered for 3D Design **you must** take account of functional considerations. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They can be one-off pieces or capable of small batch or mass production.

Preparatory and Sustained Focus Periods

- The preparatory period and sustained focus work will be monitored by the centre to ensure that all of your submission is entirely your own. You **must** take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 15-hour focus period. You will **not** be allowed to add to your preparatory work once the 15-hour sustained focus work has begun.
- The 15-hour sustained focus period **must** be properly planned. This advanced planning should be undertaken by each candidate in close consultation with the teacher. The planned period(s) **must** take account of organisational factors that might include resources, equipment, workspace that will be required and the time taken to carry out the various procedures and associated processes such as washing, printing, cleaning, drying and firing etc. As necessary, the 15-hour period should be split into shorter periods to allow supplementary work, such as preparing screens, drying clay work and cutting mount boards to take place outside the 15-hour period.
- The 15-hour sustained focus period should make best use of a range of your abilities so that it is a valid test of important competencies and represents a suitably high level of challenge. It is **not** desirable that narrow or relatively undemanding tasks such as labelling, mounting work or printing digital photographs should occupy much, or any, of the time allocated.
- Once you have started your sustained focus work under supervised examination conditions, the work you produce, including all of your preparatory material, will be retained by the centre. You will **not** be able to have access to any of this work outside the designated sustained focus periods.
- At the conclusion of the preparatory and focus periods you should select, present and evaluate your material and submit it for marking by the centre.

Preparation for Assessment

- The 'Learner Statement' document **must** be completed to explain the creative process through which you have developed your work. This document is to be submitted with your work and will be referred to when it is assessed.
- Remember to **sign and date** the separate authentication document to verify that you are submitting entirely your own work.
- Each piece of work **must** be clearly identified with your centre and candidate name and numbers. The work you produce during the 15-hour sustained focus periods **must** be identified in the submission as outcome(s).

INFORMATION FOR CANDIDATES

- The Externally Set Assignment is worth 24% of the total marks for A Level.
- Outcome(s) do **not** have to be finished pieces but you should have completed enough work to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one title you **must** undertake a separate assignment for each.
- All second-hand source material **must** be properly acknowledged. Do **not** plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged within your work and listed in the authentication document. Failure to disclose exceptions can have serious consequences.
- Ensure that written work is legible and clear. You should use a form and style of writing which is suitable for purpose and organise your information clearly and coherently, using appropriate specialist vocabulary.

GUIDANCE FOR CANDIDATES

- Your work will be marked against the four assessment objectives (see the table below). There is further helpful guidance online which includes an assessment objective checklist, indicative content for each title and a generic mark scheme.
- Indicative content relates to the kinds of evidence you need to provide for each title and assessment objective which can then be matched to the criteria-based statements in the mark scheme.
- You should refer to this information at the start and during the process of your work to check that evidence across the assessment objectives is clearly demonstrated and presented in your assignment.

AO1 Contextual understanding	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2 Creative making	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3 Reflective recording	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4 Personal presentation	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

- The following **6** pages of visual stimuli and the **6** written stimuli provide a choice of possible starting points from which you should develop a personal response, an issue to be addressed, a problem to be considered or a specific design brief.
- If you choose one of the **6** visual stimuli, you can ignore the images and work with the word(s) in bold text only. If you choose one of the **6** written stimuli, you can ignore the wording underneath the heading, as this is intended as additional guidance if required.
- The stimuli provide the basis from which you should originate **personal intentions that must** be structured in your own way and explained **clearly** and **precisely**. **Copying** or **imitating** images will **not** score highly against the assessment objectives.
- Choose only **ONE** of the **12** assignments and clearly indicate which one you have chosen in the 'Learner Statement'. This is a working document which will help you explain the planning and development of your work.
- **Remember** if you choose **Assignment 1** you **must** refer to the film clip which is available from your teacher. Only visual screenshots are provided in this paper.

VISUAL STIMULI ASSIGNMENTS



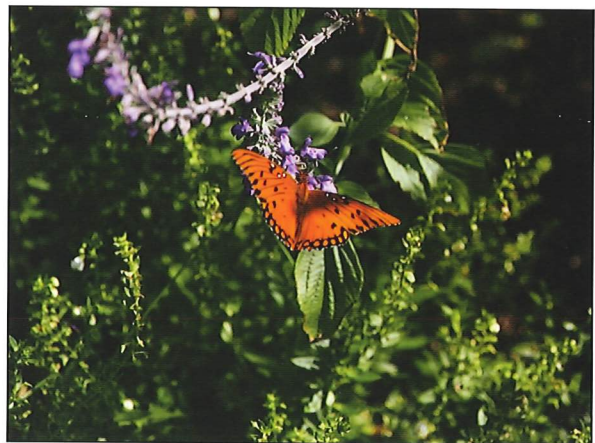
With grateful acknowledgement to Zip World Tower

1. Outdoor experience

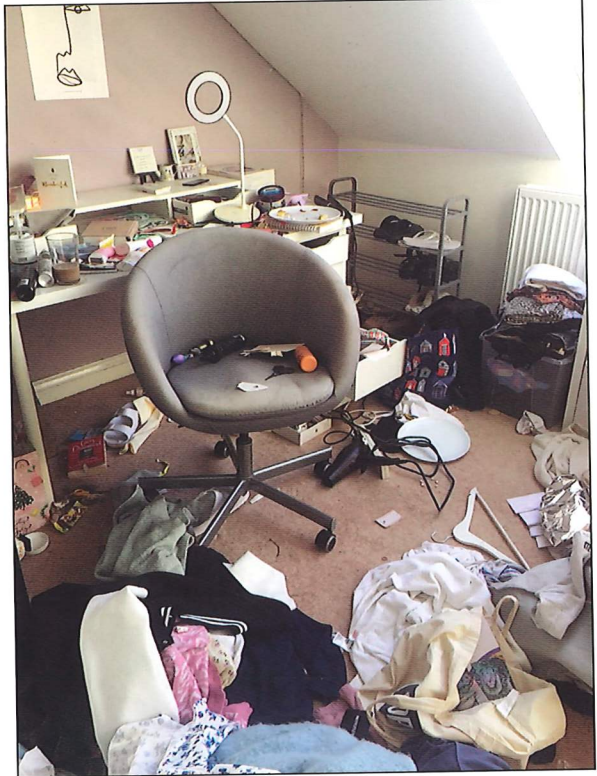
Moving image frame grabs: please refer to the downloadable film clip for this assignment



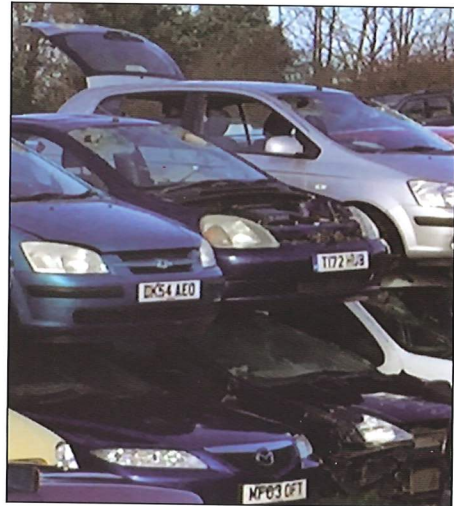
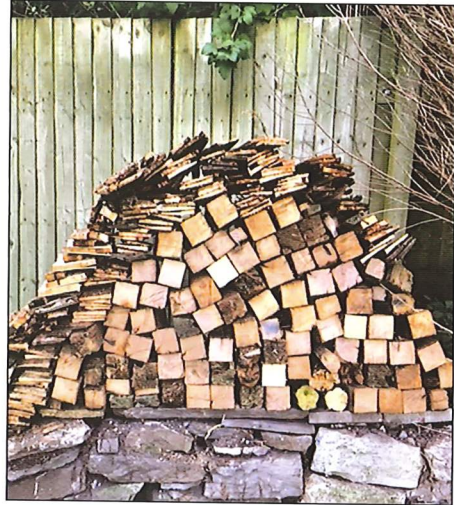
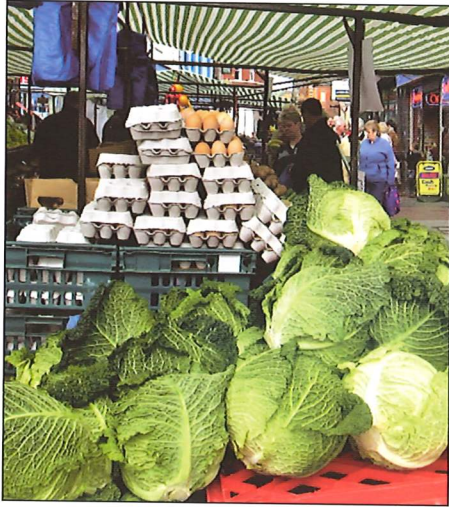
2. Resurgence



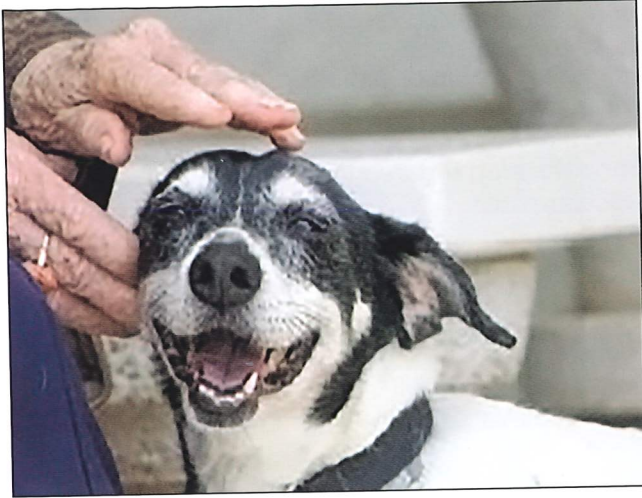
3. Ephemeral



4. Habitat



5. Heap



6. Caring

WRITTEN STIMULI ASSIGNMENTS

- 7. Delve into a Sense of Place.**

Sense of place can refer to the attachments people develop or experience in relation to particular locations or environments that may range from their own room to their home, locality or nation. Research relevant contextual sources that convey such attachment or uniquely relate to the space in which they are located and develop a personal response that conveys your positive or negative feelings about a particular place.
- 8. Explore the Element of Surprise.**

Artwork that is truly creative can often produce a sense of surprise by stimulating curiosity which, in turn, prompts a search that may reveal the mystery of things previously undiscovered. Surprises in works of art, craft and design are often initiated by placing familiar ideas or objects in unfamiliar contexts. Investigate relevant contextual sources and, from your research, develop and realise an unexpected response.
- 9. Investigate the possibilities of Exaggeration.**

Exaggeration is the representation of something as more extreme or dramatic than it really is. It can involve overemphasizing the features of a subject, or the amplification of colour, scale, or texture of an artefact. From exaggerated couture in fashion design, to creating the impression of action in animation, exaggeration has been used by creatives as a means of generating an impressive element in their work. From your investigations develop an original and personal response.
- 10. Respond to the notion of Repurposing.**

Repurposing can mean adapting or utilising something for a new and different purpose from that which was originally intended. Throughout history there is evidence of different societies adapting artefacts to suit their changing needs. More recently, repurposing has become the concern of artists, designers, and makers as a means of creatively responding to the present environmental and economic crises. From your contextual and practical investigations, develop a personal and original response.
- 11. Inquire into Objets trouvés.**

The term 'Objets trouvés', defined as found objects, describes natural or made objects discovered by chance, considered from an aesthetic viewpoint and then modified, combined with original material or exhibited in such a way as to give them new significance. Develop a meaningful response prompted by such objects and informed by your contextual research.
- 12. Investigate the Language of Maps.**

Maps may refer to a diagrammatic representation of an area, showing physical features such as roads and rivers, or they can be simplified versions such as that for the London Underground. Maps can also refer to aspects of mathematics, linguistics, and applications such as mind maps, gene mapping, data mapping or animated mapping. Art and design skills have long been used to enhance cartographic effects, but creatives have also used maps of various kinds to develop their own ideas. Use your investigations into relevant sources to produce a creative response.

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